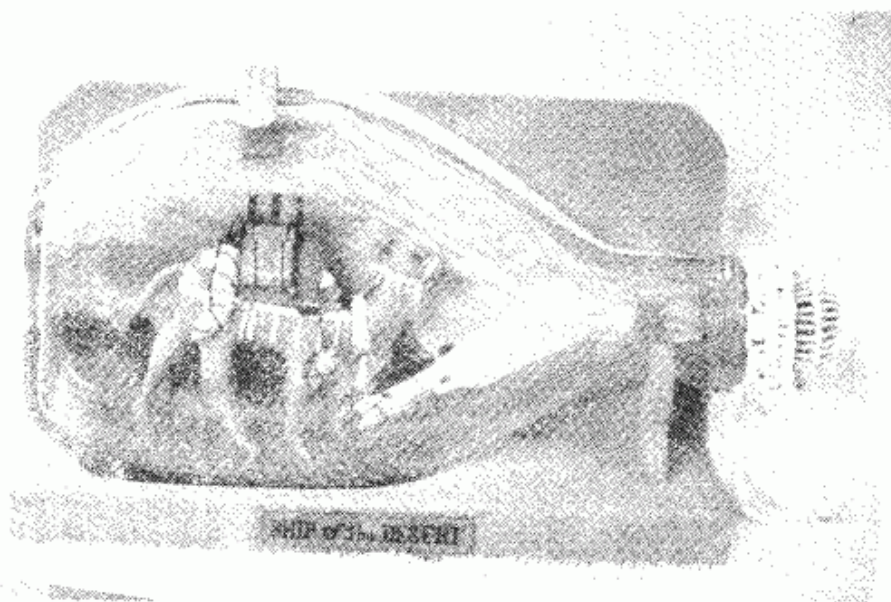


1986
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Vol.4

JOURNAL OF THE SHIPS-IN-BOTTLES ASSOCIATION OF AMERICA



A DIFFERENT KIND OF "SHIP" IN A BOTTLE - by C.L. BRADLEY, East Peoria, IL.

THE BOTTLE SHIPWRIGHT is the journal of the Ships-in-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the Association. The Journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships-in-bottles.

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MEMBERSHIP in the Association is open to any person regardless of ability as a ship-in-bottle builder. For membership application, please write the Membership Chairman - Robin Lee Harris Freedman, 2425 North Fifth Street, Harrisburg, PA. 17110, USA. Annual dues are \$12.00 for both North American and overseas members.

ARTICLES and PHOTOGRAPHS for publication in THE BOTTLE SHIPWRIGHT should be sent to the Editor at 33 Mystic Ave., Tewksbury, MA. 01876, USA. Material which should be returned to the sender should be clearly indicated. Every effort will be made to safeguard such material but the Association cannot be responsible for possible loss or damage. The Editor may be required to modify articles or submissions within the context of the original to fit the format and page length of the publication. All of your articles will be welcomed. Deadline for submission is the second month of each quarter.

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THE BOTTLE SHIPWRIGHT

Volume 4, Number 4

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★ ★ ★ NOTICES ON SHOWS AND EVENTS ★ ★ ★

ONLY ONE notice this time. The Constitution Model Shipwright Guild will be holding their Annual Juried Show from Feb. 9th to March 7th., 1986. Non-members are welcome to exhibit and are fully eligible to win. Deadline for application is January 27th. Entrance fee is \$3.00 for each model, not to exceed \$9.00. For application and information, please write:

Eduardo Arini
58a Gordon St.
Somerville, MA 02144

Please note: Exhibitors are responsible for delivering their models at the beginning of the exhibit and picking them up at it's close.

Hopefully, those of you out west will have the Columbia Maritime Museum exhibit to look forward to later next spring.



Decals and patches for the Ships-in-Bottles Association of America are available from JIM DAVISON, 1924 Wickham Ave., Royal Oak, MI. 48073. Please send check or money order.

The 4" embroidered patches are \$3.00 each and the 3" with easy-peel backing are \$1.25 each, or 2 for \$2.00.

PHOTO OPPOSITE -- The whaler GEORGE, by Glenn Braun, with a dead whale, sharks, figures in a boat, cutting in and trying out, and one in the crosstrees.

FROM THE PRESIDENT

I have always enjoyed producing and mailing individual cards, in this season, to each member. Now there are so many of you, the cost has become prohibitive! I'm glad we've grown as we have, in spite of consequences like these. Alex and I worked out this arrangement instead. So with a special welcome to you new members, and my very best wishes to you all...



FORTHCOMING TITLES ON SHIPS IN BOTTLES

Leon Labistour, editor of our sister publication, THE BOTTLESHIP, has announced his forthcoming book, SHIPS IN BOTTLES. Towards Easier and Better Modelling, will be available early in 1987. For advance information, please write to Leon at "Seascope", King St., Robin's Hood Bay, WHITBY, N. Yorkshire, ENGLAND YO22 4SH

Herr Rainer Jacobi, of 705 Leipzig, Gregor-Fuchs-Str.15, DDR, is also writing a book on ships in bottles, to be published as a series named "Maritime Minatures". He has written here requesting photographs for this publication, if possible in color, measuring 6X6 cm. I plan to donate some of mine. Unfortunately, it will be impossible for Herr Jacobi to pay for these (there's no getting dollars in or out of East Germany) but he has offered copies as payment. Contributors will have to be patient - publication is planned for 1990.

EDITOR'S NOTES

Considering the season, Clyde Bradley's "different" ship in a bottle seemed appropriate for the cover this time around.

As the last issue neared completion it suddenly struck me that all the vessels covered by articles in it - the GJOA, Paul Staunton's modern yachts, Max Haeyen's PHILIPS INNOVATOR - were sloops, or single stickers. This wasn't planned, but it suddenly seemed like a great idea to focus on particular types of vessels with each issue. This issue's focus was to be whalers, mostly around Jonny Reinert's exceptional LAGODA. I added her plans and tried to drum up a bit more along this theme, but sorry, I only had the few photos of Glenn Braun's and Tom Matterfis' to fall back on. Still, I think it's a good idea, and other types that would make good subjects for features are Gloucester fishermen, medieval ships, clippers, steamers and, believe it or not, submarines. If you'd like to see us do this, and have materials on any of the above types, or would like to propose another type, let me know.

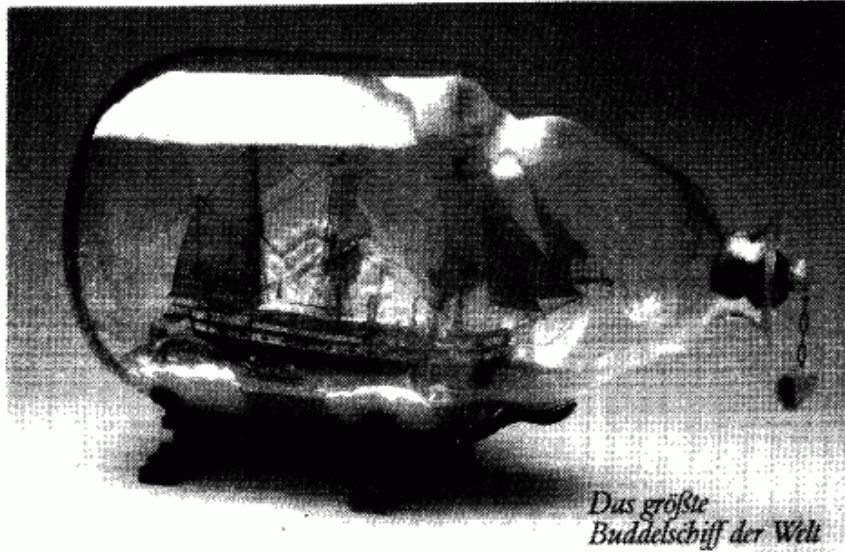
This issue includes a first, thanks to Brian Coney, with a speculation on the origins of ships in bottles. Unfortunately, as is well known, speculation is about all we can do. It seems unlikely someone will turn up a letter from an early nineteenth century seaman, writing back home to the wife and kids, which reads, "... by the way, I got a notion the other day and put a ship in a bottle. Don't know what came over me, but I don't think anybody's ever done this before. All the guys in the foc'sle are laughing at me..." But if speculation's all we have, there doesn't seem to be any harm in it and it may actually lead to a few definite ideas. If none's ever attempted, it's certain we'll all remain as ignorant of the history of SIBs as we now are. Along this idea, Jack's notes on restoration let us know something of older models as well.

I'm glad to have in here the first half of the summary of the questionnaires received so far. The second half, which will cover preferences for materials, will include some of the more interesting techniques. These will be continually changing as new questionnaires come in from new members and I'll be publishing some of the more unusual ideas as they appear.

For a New Englander, this time of the year always has special meaning. We don't really get a spring up here, so we make a big deal out of the fall, and I actually suspect we all look forward to not mowing the lawn and weeding anymore for a while. But it also means more time to spend in the workshop and the prospect of the holidays. One of the great things about being a ship in a bottle builder is knowing someone on your list will receive the gift that could not have come from anyone else, that will hold its unique charm a lifetime or so, maybe longer, and will always renew the memory of that gesture every time the new owner sees it. So if there's any time of year to take Ralph's advice and HIT THE BOTTLE, this is it! Good building and the best for a happy, healthy and productive holiday season to you all.

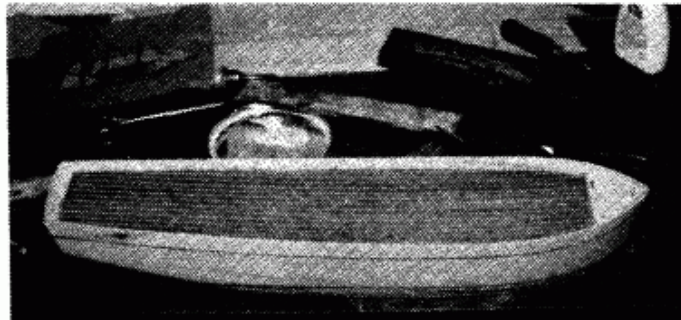
WORLD RECORD IN A BOTTLE

from BUDELSCHEFF EXPRESS, 2-86

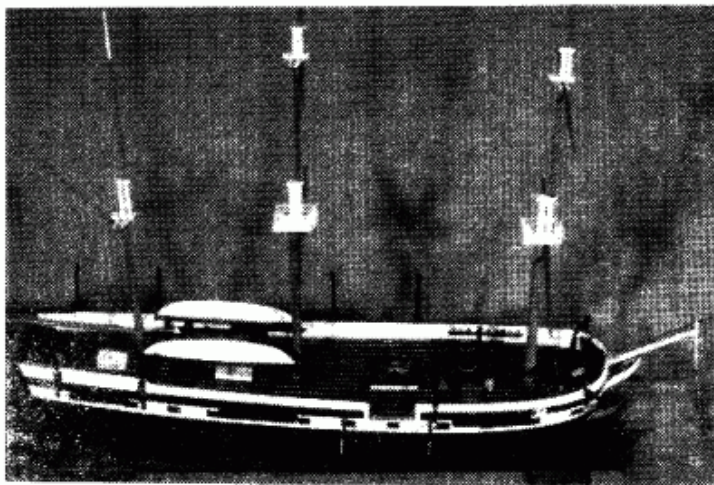


Jonny Reinert of Herne, Germany, established a new Guinness Book of Records notation last year with his model of the American whaler LAGODA. She is represented in the antarctic sea with her boats out after whales. Not only is this the largest ship in a bottle in the world, the bottle is one of the largest handblown bottles in the world.

The model is 68.2 cm. long, 43 cm. high and 11 cm. wide. This is just over 27" in length, 17" in height and approx. 4.3" wide. The bottle is 1.26 meters long, or just over 4', holds 129 liters and has a neck 5 cm. wide. It was handblown by the firm of Borken Glas GmbH & Co. of Westphalia, and is one of six produced. Four were damaged in production. The only other survivor of the six is in Johny Reinert's workshop. The cost of each would exceed \$1,000.



Jonny Reinert, "Der Flaschenkoenig" (Bottle King), was a miner, until he first put a ship in a bottle 25 years ago. He became so fascinated with it he turned to the work full time. Since then, he has filled 420 bottles



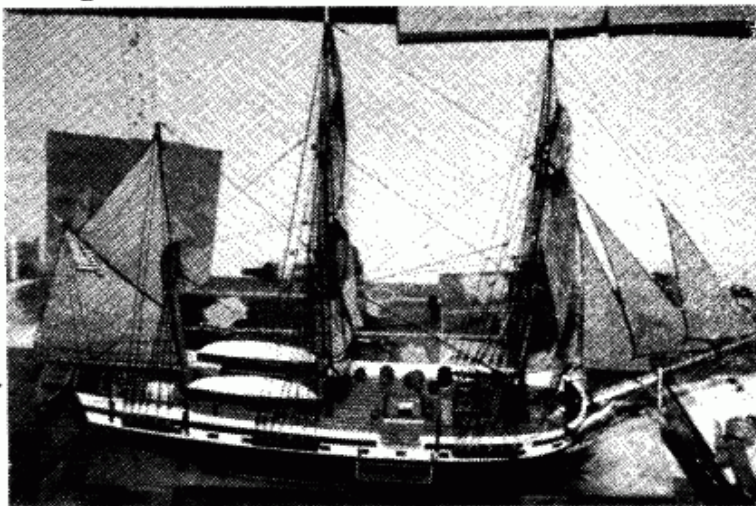
with examples from the full range of seafaring's 5,000 year history, from the simple dugout canoe to the nuclear submarine. The LAGODA took 800 hours to construct.

The model was exhibited from May 2nd to May 21st of this year in the SIB Museum Hamburg Schulanau as part an exhibition tour throughout Germany which ended in October. Proceeds from the tour are being donated to the German AntiCancer Organization.

Thanks to Detlov Oppen for the photos of the model under construction and to Jochen Binikowski for the pictures of the completed job.

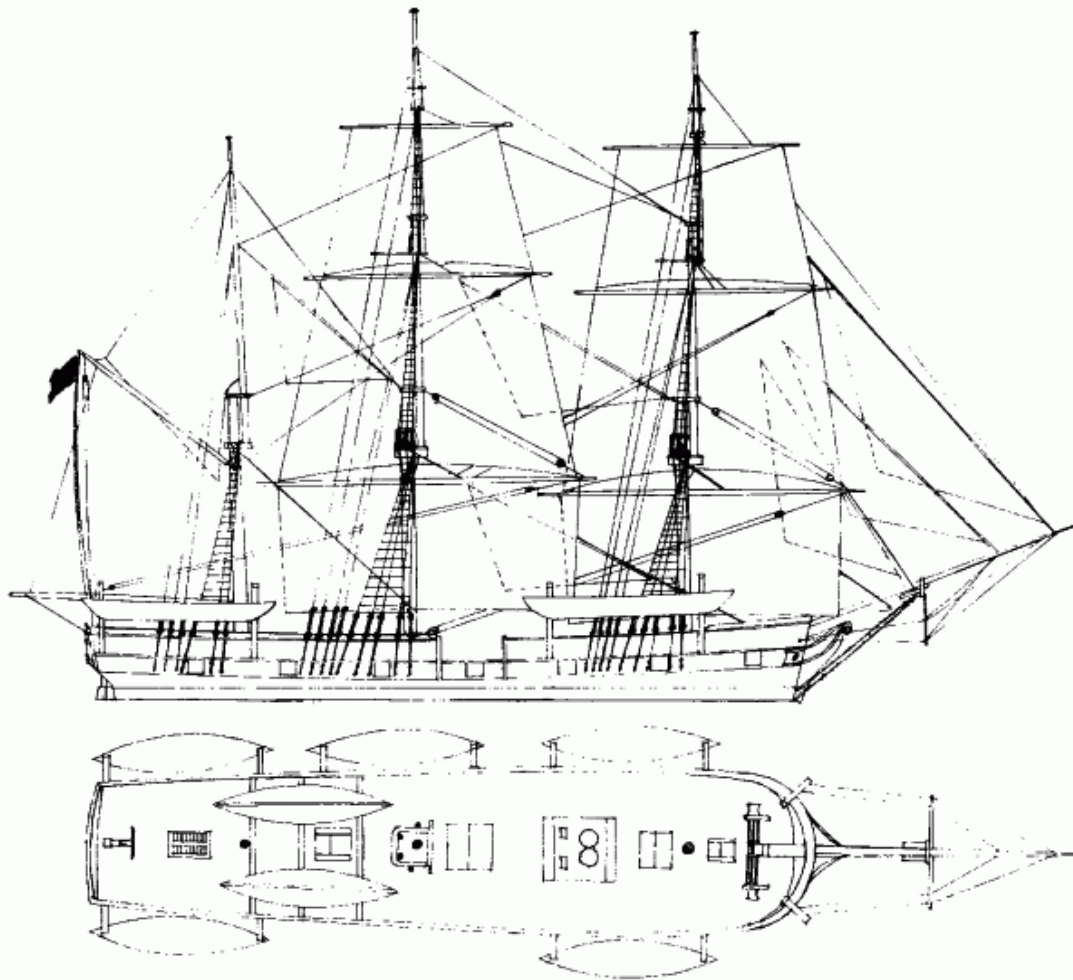
LAGODA was built in Scituate, Massachusetts in 1826 and was converted to a whaler in 1841. Her long career ended when she was hulked in 1890.

The plans of the LAGODA (next page) are drawn from those by the late Walter Channing and presumably represent the whaler at a different point in her career from Jonny Reinert's model. Note the fewer gunports and the slight differences in her bulwarks. The stern boat on Jonny Reinert's model did not appear in the plans. The rigging was changed slightly in these drawings, omitting the royals on the fore and main and the spencer gaff on the main. The color scheme is also taken from the one listed on Mr. Channing's plans. If you would like a closer look at her and more information on detail, write to Mrs. Channing at 35 Main St., Marion, Massachusetts, 02738 for ordering information.



Coincidentally, LAGODA is also the subject of half size replica in the New Bedford Whaling Museum. To the best of your editor's knowledge, this is the largest ship model in the world. The plans here are, of course, for a more modest example.

AMERICAN WHALER LAGODA



Color Scheme: Hull - black with white band and black false gunports.
 boat davits white, catheads white inboard, black outboard.
 Masts - white at the doublings, natural everywhere else.
 Bowsprit & Jibboom - Black for the first few feet
 outboard, white to the doubling. Jibboom natural to end.
 Yards - white, except spanker gaff, which is natural.
 Bulwarks - white inboard, with light blue waterways.
 Whaleboats - White with black top strake, insides gray.
 Deck Furniture - All white, excepting fore and main
 hatches, which are gray.

WHO, WHEN AND HOW

by Brian E. Coney
79 Queen St.
Bayswater
Western Australia

I am sure the question of who made the first ship in a bottle, and when, has passed through the mind of us all at some time. The who, I feel certain, will never be discovered and the when, reading suggests, occurred in the early nineteenth century. It may have been earlier, though in less of the traditional style as we regard ships in bottles now, as building objects in bottles goes back into the eighteenth century.

However, one of you readers must be aware of the earliest dated example, its' location, and possibly who made it. I am sure we would all like to know.

Having been thwarted in my attempts to discover the who and when, I have attempted to determine how, or the actual original method or technique of putting a ship in a bottle before someone else thought of a better way to overcome the problem. Originality is still going strong 150 years or so later, but there appears to be two basic techniques:

The first is the hinge masted method with drilled holes. There are many derivations of this, all requiring a number of holes for the rigging. The second is the technique of stepping the masts into holes or slots in the deck with no, or only few, holes drilled anywhere else. I have established that both techniques were being practiced in parallel prior to the 1930s.

Finance prevents my visiting the known collections of the world to study early exhibits with the hope of proving or disproving my own theory of which method was first. I offer the following as an example of the original base technique for your criticism.

The early ship in a bottle was a wooden waterline model in a strip sea of unpainted putty, with the masts stepped in holes in the deck and no holes in the masts or spars. Braces run around the masts through thread loops and the main and mizzen stays run down these and other thread loops, lengthwise along the deck to the bow. There the stays run through further thread loops along the top of the bowsprit and jibboom, where they join with the forestays. All these stays were used for erecting the masts. The model went into the bottle stern first. Shrouds and backstays were glued to the sides of the hull or possibly secured to pin heads. There probably were no sails.

To overcome difficulties, the hinge was developed later, as were the drilled holes for passing the lines through, and the method of running the main and mizzen stays through the hull to be led out through the waterline. Also the additional embellishments of wheels, anchors and the traditional red roof and lighthouse coastal scene were later developments.

NOTES ON RESTORATIONS

by Kai-Cho Jack Hinckley

My good friend and Association member Harold Gile in Philadelphia was not only a ship-in-a-bottle builder but he was also a great innovator and builder of instruments for the work. After he died his family invited me to come and help myself to any or all of Harold's tools and materials. Among these was a beat up, but well built 5 masted schooner, out of its' bottle. Harold and I had met through correspondence years before and I recalled him mentioning he was having trouble with a 5 masted schooner in the first of his many letters. I could see some of the "ocean" material still stuck to the little hull. Harold's wife, Maggie, asked me to restore it as Harold had left her none of his bottled ships and she wanted to have one. I agreed to do the job and send it on to her in Kittery, Maine.

In preparing the restoration I removed the "ocean" material, which appeared to be some sort of acrylic, from the hull. Imbedded in this material was a small rectangular piece of metal. As I proceeded I discovered a similar piece of metal buried in the hull. As I tried to fit the two pieces together, I realized one was a magnet and it dawned on me that Harold was attempting to hold his ship in place inside the bottle with it. Apparently, the scheme was not too successful. I don't know if magnets have ever been tried before, but as I said, Harold was an innovator.

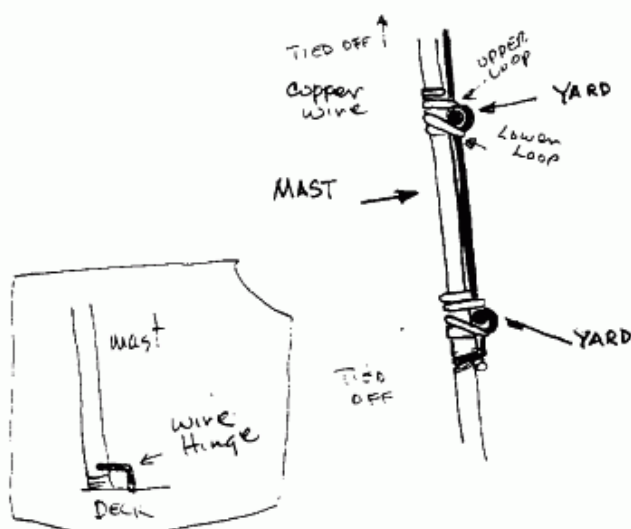
I repaired the damaged rigging, trying to make it look like Harold's work as much as possible. I mixed up a new section of "ocean" and shipped the completed job back to Maggie, who received it in good condition.

I have also taken on a restoration job of an old model in a gallon jug. The owner said her father, who used to haunt gift shops, bought it for her back in 1943 from a place in New York called Dinty Moores. Once restored, she planned to give it to her son for Christmas.

The model is large 4 masted ship and fills the jug well. There is also a bit of a diorama, including an accompanying tug and a small spit of land with a cottage and lighthouse in the foreground. The model has a split hull with the split not well disguised. The sails were of some oilcloth material. She had been glued to the putty sea and had come loose from it. She banged around inside the bottle, which compounded the damage. The foresail had come completely off the mast and all of the shrouds (each mast only had one) were broken. My main concern was to return the model looking as much as possible as she had originally and not doing any further damage. The base was also crushed and was the first thing to be repaired.

The shrouds posed as the larger problem as I had to work around the yards, sails and braces already in place. I found some thread of the same color. After removing the old shroud one end of the new shroud was glued in place where the original had been. I placed a needle on the free end of the new shroud to add some of weight and a gripping

point for the dainty tool given to me in Osaka. The shroud had to be passed inside of the braces from each yard, run up to the royals on each mast, then back down the other side, again inside the braces, to be glued to the hull on the other side. It was helpful having the ship loose from the "sea", because she could be tilted over to work on the shrouds horizontally rather than vertically. After the shroud was up to the point on the mast where it would then come back down, I tilted the ship erect and used the weight of the needle too pull the shroud down inside the braces to the deck. There I was able grab it with my "grabber" and hold it in place to be glued.



Boy would I like to
TALK WITH THIS GUY!

Rehanging the foresail was easier as it was close to the neck. The masts are wire hinged and have an unusual means of hanging the yards. At each point where a yard is hung there are a couple of turns of telephone gauge copper wire around the mast. One of the turns extends away from the mast a little more than the other. The next turn is sloped slightly downward and is also slightly extended. The yard fits between these two extended turns. A thread is run down the fore side of the mast, through the upper loop, around the outside of the yard and on down through the lower wire loop. This thread is tied off above over the royal, or highest yard, and finally tied off below under the course, or lowest yard. While holding the yard in place, the thread also

allows the yards to turn enough for folding down before entering through the neck of the jug. To fix the foresail I ran thread through the original wire loop and back outside the bottle. There I fastened it to the foresail yard so that when I pulled the thread the yard travelled back along it and snug in its' original place. Then a spot of Elmer's white glue and a snip and the sail was rehanged.

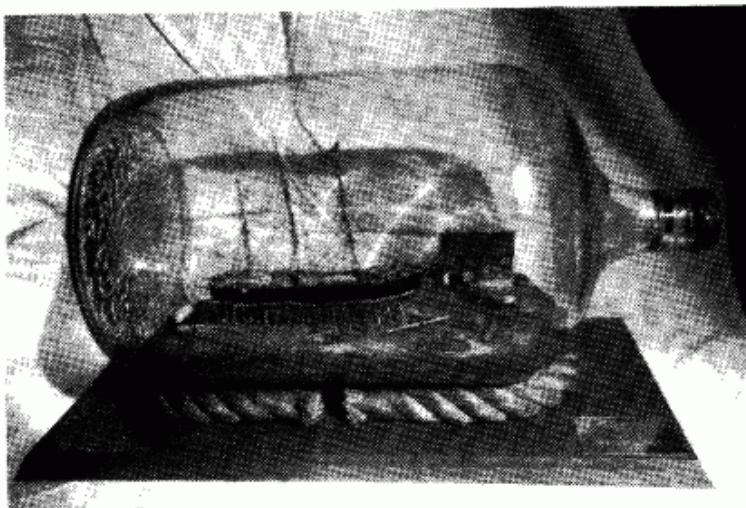
Then I tautened up the forestays and jibstays and pumped in some glue to hold her in place in her "ocean". I let this dry and capped the jug and there she was - all done.

HOW TO BRING LIFE TO YOUR MODEL

by Paul Staunton
Port Dufferin, Nova Scotia

Okay, you've finished your model. The strings are drawn up. You've cut them off, adjusted the sails for the last time, corked and sealed the bottle. You sit back, admire it, pat yourself on the back, and then, if you are like me, you start to find faults in it. Suddenly your mind leaps to the next ship. Actually, if you are like me, the next ship would have been occupying your thoughts ever since you began the laborious job of rigging this one. You have just proved to yourself you can build a ship-in-a-bottle. Now let me give you some hints on how to bring life to that next ship. In three words:

DETAIL. DETAIL. DETAIL.



I judge my own work by how long someone will look at it; after all, not everyone is as obsessed as we are. My latest work holds a person's attention for fifteen minutes which is quite a while to get a disinterested observer to study your work. The model that managed to hold this attention was built for a National Ship Model Building Contest in honor of St. John, New Brunswick's Bi-

centennial. It is of a three masted bark, the ABYSSINISA, shown on the stocks in preparation for launching. The scaffolding that had surrounded the vessel during construction is in the midst of being removed and there are men still working on the running rigging. The standing rigging, as well as some of the running rigging, is already finished. All of the deck houses and cabins are built and caulked, and she is taking on supplies for her maiden voyage. Alongside is a schooner under construction, framed, planked and ready for her decking. On the other side is a smack in frames, but not yet planked. As well as the vessels, the ship yard has a main office with faded paint on its' clapboard siding. There is also a mast and spar yard, a blacksmith's yard, trees waiting to be sawn into planks, workmen carrying planks to the smack, photographers, smoke coming out of the smokestack, and even a pennyfarthing being ridden by a young dandy.

There is no end to what can be included in your model. You can include ladders against the deckhouses, oak barrels to keep fresh water on long voyages, smoke coming from the galley stack, a ship's wheel to steer her by, furled sails, lifelines on the life boats, cannons, cannonballs, the list goes on and on.

Oak barrels are made from 1/8" hardwood dowels, shaped into a barrel shape, painted a medium brown and given black bands. Smoke is cotton wool pulled and teased into suitable shape and "fluffiness". Old watch gears of the right scale make fine ship's wheels. Paint the circumference dark brown, leaving the spokes brass, and you have a mahogany and brass wheel any skipper would be proud of on his vessel. Furled sails can be made of cigarette papers cut to the right shape (combining papers if necessary), scrunched up and either glued or laced to the yard with fine wire.

Everyone puts on standing rigging, but that rigging has to be adjusted as the cordage gets wet and shrinks or dries and slackens. To show this, you need spare rope coiled around to the belaying pins. These coils are fashioned from very fine wire often found inside old radios. Just coil it up, paint it brown and glue into position.

I find that people add tremendous interest to any work. You can have men manning the rigging in a gale force wind, tourists examining a modern replica of a great vessel, or a ship's captain standing proud at the helm with his faithful mascot at his side.

The men are fashioned from wire. Working at a scale of 1 mm = 1' (1:300), they are 5-6 mm high. The wire is bent back on itself for 6 mm and then spread for the legs. Another wire, 5-6 mm long, is glued to the first to form the arms. When the glue is dry, the figure is painted a whole variety of colors. By using different colors for the clothing you can see the shirts and pants at a distance. I even give them faces and hands as well. I use watercolors that come in tubes and will make and paint a hundred men at once. Horses and dogs can be fashioned in the same way. One detail I haven't yet mastered, but I'm still trying, is ratlines. If there is anyone out there that has a method for ratlines, please write and let me know. My CUTTY SARK is waiting.

The best advice I can give you is to study your model. Imagine yourself swabbing the decks or hoisting the mainsail. Ask yourself if the deckhouse looks right. If not, do it again until it does, or it will forever bother you. But if everything is in the right scale, the model cannot help but look good. As you can see, the more detail you put into your ships, the more displeased you will be with your previous work. This is the curse of all modelers.

In closing, I suggest you beg, borrow or steal a copy of Donald McNarry's book "Ship Building in Miniature". Incredible work!



SUMMARY OF QUESTIONNAIRES. PART I

Credit for this article goes partly to Steve Hahn, our treasurer, who thought up the idea of the questionnaire in the first place. The rest really goes to all of you who completed and returned them with your interesting, varied and often well annotated replies. Because of the length of the material, this summary will be in two parts.

General Membership Information - The length of time members have been building ships in bottles ranges from a few months to more than 50 years. The average is slightly more than 16 years. It is interesting to note the total experience represented only by those completing the survey is well over 1,000 years!

The majority of us learned from some book. Don Hubbard's, Jack Needham's and Peter Thorne's were the most common and Guy DeMarco's, Van Schouten's and Bill Lucas' were also mentioned. Two older titles mentioned were How to Make a Ship in a Bottle, by Clive Monk, published in England in 1948, and Ships in Bottles, by J.P. Lauder and R.H. Biggs. It seemed odd no one mentioned that old classic, Whittling and Woodcarving, by Tangerman, which was originally published back in the thirties but still easily available these days. This has a chapter on ships in bottles, and this is how I learned some 24 years ago. Magazine articles were also mentioned, especially boating and hobby magazines from the forties and fifties. This is how Don Hubbard picked it up. A couple of members, Paul Fisher and John Hodel, wrote they had learned from kits.

It is refreshing to read how frequently the craft was passed on from another modeler. Allan Campbell learned from a friend, a Mr. Peter Holsebosh. As a boy, C.L. Bradley saw an old timer raise a ship in a bottle in his grandfather's old blacksmith shop. Robin Freedman learned from a German sea captain and Paul Hess picked it up from a wireless operator he was sailing with. Robert Larson also learned it from shipmates, the skipper and bos'n mate on the T-2 tanker he sailed on as 3rd mate during WWII. Bob de Jongste was taught by an old fisherman and Vidar Lund by an old sailor, Mr. Haakon Serum. Frank Skurka learned from an old Nova Scotian ship's carpenter. And this still goes on. William Neel lists his brother John as his teacher and Bob Campbell learned from Paul Fisher. All are currently active members.

But the most frequent means of learning how to put a ship in a bottle is still self taught. Jack Hinkley, Ralph Preston, Gavin Anderson, Raymond Handwerker, Jim Beckman, William Wheeler, Max Haeyen and Parker Leney all listed this as their primary means of learning it, and a number of members added this to the book, magazine or craftsman they learned the basic technique from. A couple of more modest replies were Bill Lucas' ("trial and error") and George Perry Hoskin's ("wild guessing"), but it seems to amount to the same thing. Like many things, there's a long way between knowing the basic "trick" to actually succeeding in the work.

About half of us are coventional ship modelers as well as SIB builders, with a sprinkling of aircraft modelers as well (Tom Matterfis and

John Hodel). A few have converted entirely to SIBs and among the remainder, those who solely build ships in bottles, there seem to be quite a few who feel strongly about it!

If any particular historical period strongly stands out from the rest as a source for popular vessels, it would have to be the 19th century. It was closely followed by the 18th, which got nearly as many votes. The next most popular was "Modern", followed by the 17th century, then the 16th and lastly, "Medieval and Ancient". But most members checked off more than one period and a number indicated they had explored most, if not all, periods looking for interesting ships to put in bottles.

Similarly, very few members seem to have limited their choices to a particular type of vessel. Quite a few indicated no preference, or wrote in very broad categories, such as "sailing ships only" or "square riggers". If one type were chosen as a favorite, it would have to be the schooner. This covers quite a variety of vessels, including fishermen, Baltimore clippers, working boats, commercial carriers, privateers and yachts. The second most popular type would have to be the clipper ship, which is closely followed by, and probably included with, square riggers. Sloops are also popular choices, as are whalers. A few members (Vidar Lund, Harry Popall, Brian Coney and Don Ivers) like to find vessels of particular national or regional significance to their respective countries or regions. But in general, most of us appear to be ready to tackle any type of ship or boat if we feel it would look good in a bottle. Allan Campbell's comment "it's a matter of the availability of plans" and Brian Coney's, "depends if I take a fancy to the ship" seem to sum up the feeling pretty well.

With the choice of bottles, we start getting much more specific. There are a few common concerns. First, there is the clarity of the glass. Although some members prefer antique bottles, most want good clear bottles with as little distortion as possible. There was more than one moan over the cost of hand blown bottles. A few get around this with light bulbs, laboratory flasks and in one case - Gwyllum Blaser - acid bottles. Ralph Preston uses large Pyrex flasks. Secondly, there is the shape of the bottle. George Pinter tries "to match the bottleshape to enhance the general style of the ship whenever possible". Many like to find an interestingly shaped bottle first and start the model from this. Square and "pinch" bottles are popular, not only because of their interesting shape, but possibly because they usually don't require a base. Finally, - let's face it - there's the bottle's contents. Don Ivers complained that it is difficult to get good bottles if you don't like scotch. Apparently, most of us don't seem to mind it, or bourbon, or gin, or wine, or tequila! Max Haeyen writes he prefers the bottle he must empty first, and Robert Larsen's answer to the question was simply "Full". Robin prefers empty ones but speaks well of the process of getting them there. There's obviously a side line to this business. We'll all become superb ship in bottle builders if our livers hold out.

The summary of your preferences of materials, which includes more of your notes on techniques, will follow in the next issue.

FROM THE MEMBERS

AL DALY, Pennsauken, N.J., writes of the interest and curiosity shown by the people attending the Delaware Woodcarvers Show. He could have sold a number of them there, but had none to sell - having made 20 to 25, but now owning none! Al plans to make an all out commitment this year and exhibit a table entirely of SIBs next spring.

JACK HINKLEY, Coraopolis, PA, got a great write up in a local paper, the ALLEGHENY TIMES, which did a good job covering his work and ships in bottles in general, including a front page photo of Jack and a few of his models.

Congratulations to AL PROVANCHER, Lewiston, Me., for succeeding in getting his first ship in a bottle. This first effort, the CUTTY SARK, gave him some trouble, but is now safely where she should be. Photos are just in, and will follow in the next issue.

RALPH PRESTON, Winooski, Vt., is planning a get together of Vermont SIB builders. Since this includes five or so builders, he rightly feels ships in bottles are well represented in this small, but cultural, state. Ralph will be giving his "European" lecture to the Champlain Power Squadron on November 8th.

Ralph has also designed exceptional tweezers and tongs for building SIBs, and has kindly sent plans and instructions for publication. These will appear either in a future issue or in the Special Tools pamphlet Jack has proposed (see "Proposals and Ideas, Pg 16).

BOB DEJONGSTE sends news from Holland and about members of the European Association there. The Postal Authorities in Holland are entirely government run and occasionally publish pamphlets on various subjects, primarily to advertise their services. Hans de Haan, one of the Holland members, got a pamphlet on ships in bottles published as part of this series. As result, the Holland chapter immediately grew from 4 to 20 members.

Bob also send the news that MAX HAEYEN's 100 models of the PHILIPS INNOVATOR (see article in 3-86) have been completed and have been distributed, mostly abroad. A few were presented to the Holland Minister of Traffic. Max is a patent engineer with the Philips Company in Eindhoven, the firm that sponsored the INNOVATOR.

Bob tells a wonderful story about picking up an old castle in a bottle from an antique vendor in a street fair. Since it was damaged, it sold for a mere three dollars. Once he got it home, he found it was easily repaired. The castle was named "La Cite Carcassonne" and Bob estimates its' age at about 100 years.

JOCHEN BINIKOWSKI Hamburg, sends further news from abroad, along with his regards to all American members. Two German SIB builders, OWE SOFFGE and FREIDO FLOSSNER, who wrote in here, were directed to him and have become members of BUDELSCHEFF EXPRESS. He also writes that HANS EULER, who runs the Ship in Bottle Museum in East Germany, received a two week permit to travel and enjoyed a good visit with SIB friends in West Germany.

FRANK SKURKA Seaford, N.Y., sends news of the Long Island Chapter. Their second annual exhibit was held on July 25 and 26 at the Long Island Military Miniature Expo, an event which drew over 70 exhibitors and over 600 visitors. SAUL BOBROFF managed to get away to see this Expo, and came back with high praise for the variety and quality of exhibits. Other SIBAA members attending were GUY DEMARCO, HAROLD WHITING, BILL STAMPS, and LOU PANDOLFI. Unfortunately, the Long Island Chapter will not be continuing to meet for the remainder of this year. Frank is also going into the hospital for an operation on his heels and will be limited in his activities for about two months. We all wish you a speedy recovery, Frank!

REPORT FROM THE NRG CONFERENCE

The 13th Annual Conference of the Nautical Research Guild was hosted by the U.S.S. Constitution Model Shipwright Guild in Boston, on Sept. 12 through 14. There were five speakers. Robert Cook spoke on modeling H.M.S. ENDEAVOR, Portia Takakjian spoke on researching the ESSEX, George Kaiser spoke on building a model of a cross section of the CONSTITUTION, Mary Pat Kiff, spoke on Bermuda Sloops and finally, and of the most interest to us, GIL CHARBONNEAU, spoke on the venerable art of building ships in bottles. All speakers supported their presentations with slides and Gil's talk was a particular favorite and success at the Conference. He explained the traditional technique of folding down the model for insertion through the neck of the bottle and showed slides of various steps in the process of building his model of the CONSTITUTION, as well as a number of his other models. He stressed, that while building ships in bottles has a long tradition respected by nearly all who practice the art today, we now have much more refined tools and materials available to us. Therefore we can, and should, produce a much higher standard in the resulting models. The question of the quality of detail was raised in the question and answer period following his presentation and was a source of some lively discussion.

On the following day all speakers set up at separate tables for more informal and relaxed discussions with those who were interested in their particular topics. Gil had brought his models of the CONSTITUTION and PRIDE OF BALTIMORE and the hull of a Friendship Sloop under construction. Other SIBAA members attending were RALPH PRESTON (pictured here with Gil at his table - note Ralph's famous HIT THE BOTTLE patch on his jacket), SAUL BOBROFF, new member PIERRE BARRE, FRANK SKURKA, who flew up from New York for the day and JOHN WARD, who came up from Philadelphia. Gil's presence at the Conference, and the fine job he did there, further established the respectability of ship in bottles to a wider circle of modelers and maritime researchers.



WELCOME NEW MEMBERS

Pierre Barre, RD 1, Box 218, Vergennes, VT 05491
Poul Bertelsen, Rubinvej 25, 5210 Odense NV, DENMARK
Tom Bettendorf, St. Andrews Books, P.O. Box 210756, Columbia, S.C.
29921
Charles Albert Hand Jr., 67 Rutledge Ave., Charleston, S.C. 29401
Anthony J. Horner, 6106 Alta Ave., Baltimore, MD 21206
Howard W. Hogg, 1519 Saddle Woode Dr., Ft. Myers, FL 33907
Lester P. Kappel, 54 Royat St., Lido Beach, N.Y. 11561
Marcel J. Rayner, 107 Hedingham Rd., Halstead, Essex, CO9 2DW ENGLAND
Howard C. Sasse, P.O. Box 928 Yuba City, CA 95992
Herbert Thoen, 38 Glenmore Dr., West Vancouver, BC CANADA V7S 1A6
William D. Westervelt, 2205 Greenhaven Way, Hampstead, MD 21074

ADDRESS CHANGES

James B. Mahon, Cambridge House Unit 107, 21260 Brinson Ave., Port
Charlotte, FL 33952 (Winter Address)
John Ward, 1416 Downing Rd, Hatfield, PA 19440

NOTE: My apologies to James B. Mahon, a long time member, who was inadvertently left off the membership list in the last issue. His new winter address appears above. Regular address: 5136 North 33rd St., Arlington, VA 22207

PROPOSALS AND IDEAS

In the absence of a HELP WANTED section, at least the best ideas proposed for the Journal and Association this past quarter should be passed along. Along the same line as a HELP WANTED, Jack has suggested we run a CLASSIFIED section in BOTTLE SHIPWRIGHT, an idea I heartily support. If you have some a notice you'd like to see go out to the membership, send it in.

Jack also suggested we poll for ideas and explanations of your favorite hand made SIB tools. These will be assembled together in a separate publication on SIB tools, available to all current members. Future copies would be sold, proceeds to benefit the Association. This is a grand idea, not unlike Russel Avilla's suggestion to assemble a pamphlet of plans especially for the ship in bottle builder. Let's not let this one fall by the wayside.

JIM BECKMAN, Menominee, MI, has written in proposing an old suggestion be revitalized - swapping SIBs. Bob deJongste is proposing a similar program for his group. Sure, there's a bit of risk involved, but what doesn't involve that? If interested, please write into Jack or me.

Finally, the NRG Conference got a few heads thinking, among them FRANK SKURKA's and SAUL BOBROFF's - why not an SIB Conference in '87? Unlike a Exposition, like the Japanese mounted in '83 and '85, a more informal meeting of members to exchange ideas would be much more reasonable financial undertaking. Any interest, or ideas (like where, when, etc.), let's hear 'em.

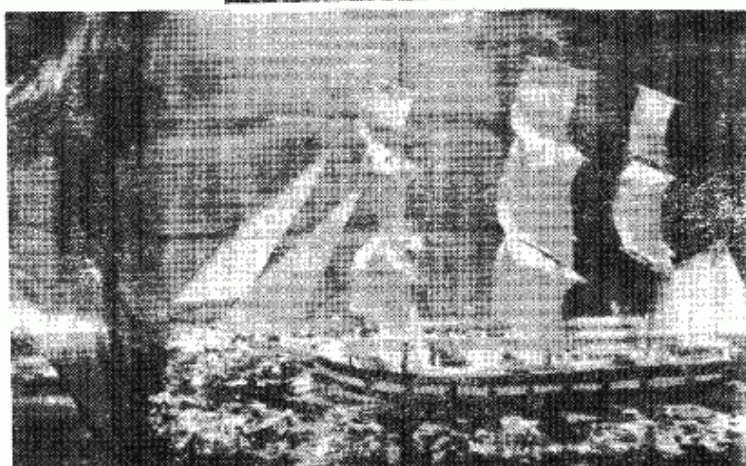
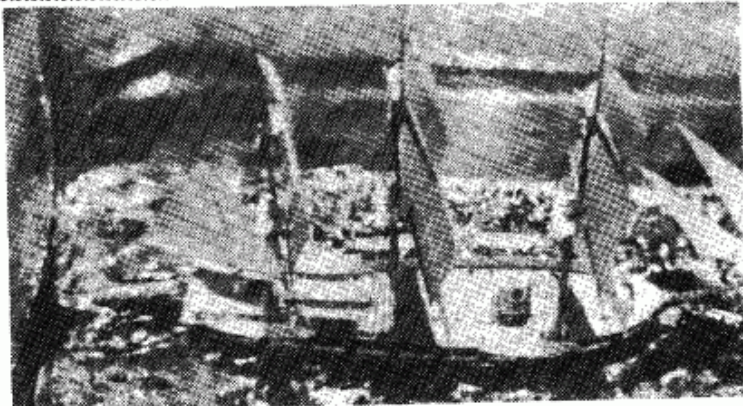


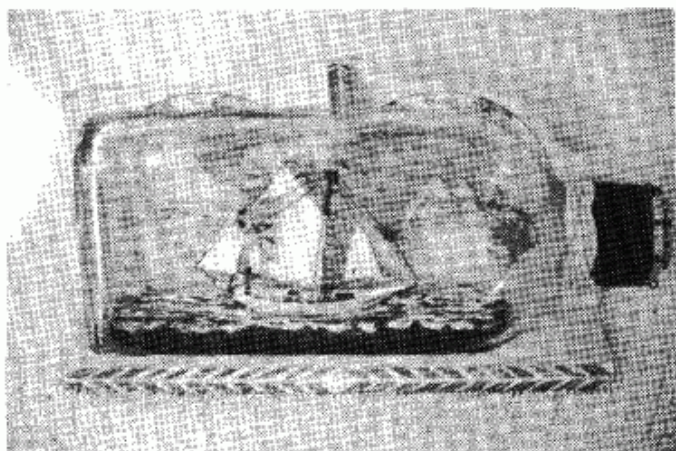
A YOUNG SIB MODELER -- This is Conner McDaniel, of #1 Woodpecker Lane, Levittown, N.Y., aged five, with his first ship in a bottle. Yes, the apothecary jar may be what we call cheating a bit, but it is the effort that counts. Conner's model of a WWII cruiser in camouflage paint took him six months to complete.

Thanks to Ray Handwerker, Spring Hill, FL, who was Conner's teacher and sent in the news and photos.



Two photos of a fine whaler by Tom Matterfis, Clearwater, FL.





A few unusual ideas from C. L. Bradley, East Peoria, IL. Above, Joshua Slocum's SPRAY on a base with a map of the world, tracing the famous circumnavigation of the globe. Opposite, a model of the early steamer JOHN FITCH. Below, a handsome display model that will save answering at least one question at exhibits.

